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**A.ug 10**  
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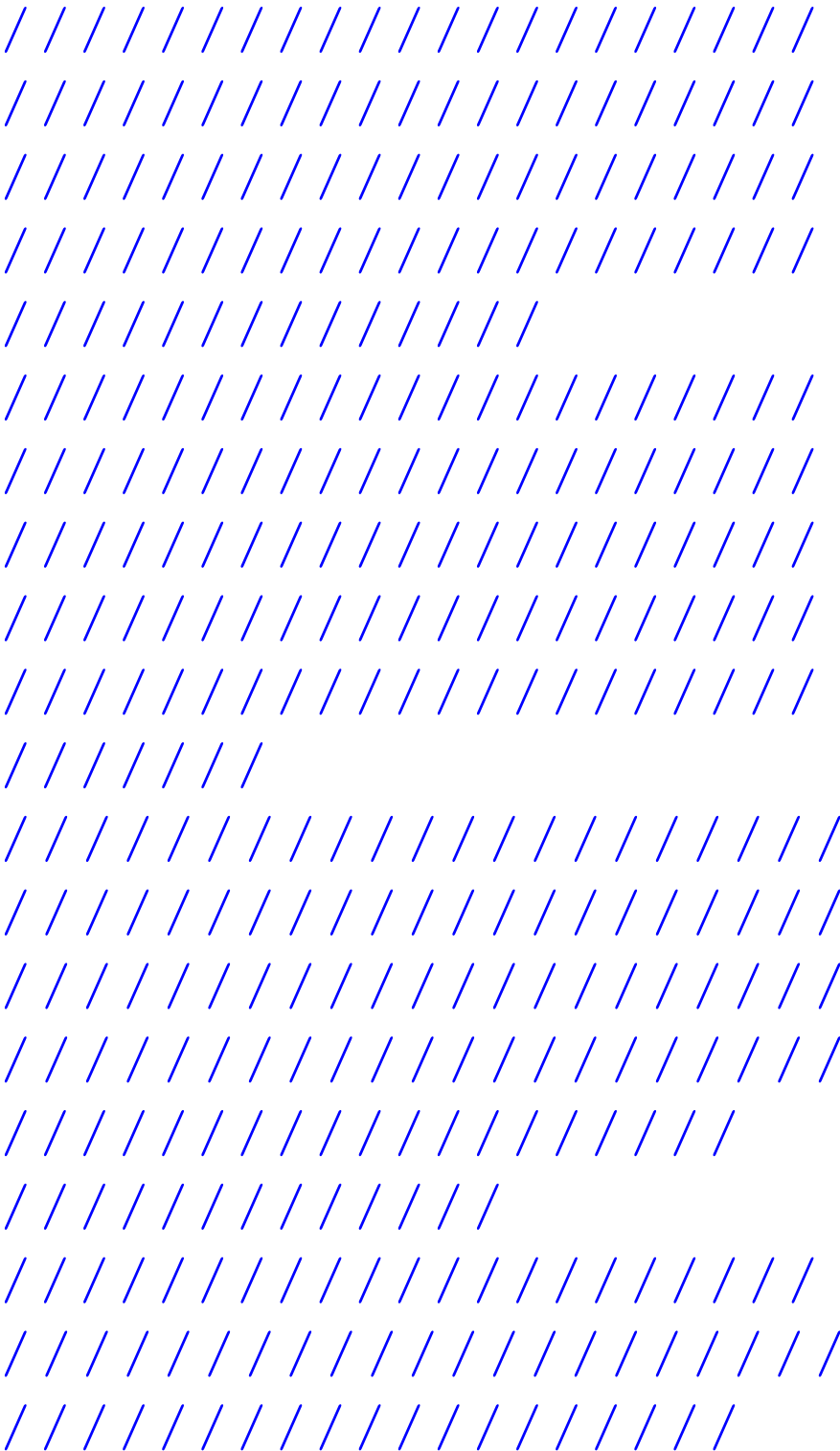
S.A.S.E.

Marijke Appelman  
Paul Branca  
Jennifer Cane  
Travis Hallenbeck &  
Guthrie Lonergan  
Michael Mandiberg  
Jen Delos Reyes  
Gabriel Saloman  
Suzie Silver  
Lia Trinkka-Browner  
Jess Wilcox

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The Discovery of Orange

# Marijke Appelman

IN CASE IT RAINS, IT MIGHT INVOLVE WATER:



Gábor Tóth's typewriter rain (modern version)

## Works List:

- Sarah Gerats: *Untitled-Untold*, 2008
- Rachel de Joode: *A chicken taped to a keyboard makes me sad, and I love Terra Preta*, 2008
- Chris Brans: *Ochtend in de stad/To study or to ponder or to reflect*, 2008
- Kate Newby: *Don't act all scared like before*, 2008
- Eric Roelen: *This time around*, 2008
- Chantal Rens: *Untitled*, 2008
- Karin Arink: *pose position*, 1992-1997
- Roel van Tour: *Follow every line*, 2009
- Koen Taselaar: *Pencil-----unsharpen*, 2009
- Quint Hartmann: *Standing in a Vacuüm*, 2006
- (Fun photo taken at the public photo booth, 2009)

## Paul Branca

Dont...Where...You...

More than 250 known diseases can be transmitted through food. The CDC estimates unknown or undiscovered agents cause 81% of all food-borne illnesses and related hospitalizations. Many cases of food poisoning are not reported because people suffer mild symptoms and recover quickly. Also, doctors do not test for a cause in every suspected case because it does not change the treatment or the outcome.

\* The known causes of food poisoning can be divided into two categories: infectious agents and toxic agents.

o Infectious agents include viruses, bacteria, and parasites.

o Toxic agents include poisonous mushrooms, improperly prepared exotic foods (such as barracuda), or pesticides on fruits and vegetables.

\* Food usually becomes contaminated from poor sanitation or preparation. Food handlers who do not wash their hands after using the bathroom or have infections themselves often cause contamination. Improperly packaged food stored at the wrong temperature also promotes contamination.

### Works List:

Unknown Information  
<http://www.historyforkids.org>

Tonel (Antonio Eligio Fernández)  
*El vmito es la cultura (Vomit is Culture)*  
1998  
Watercolor and ink on paper  
Collection of the ASU Art Museum, Tempe, Arizona  
<http://herbergercollege.asu.edu/>

Salvador Dali  
*Téléphone - Homard*  
1936  
Telephone and Lobster  
Tate, London  
<http://www.tate.org.uk>

Francis Picabia  
*L'Adoration du Veau*  
1941 - 1942  
Oil on Canvas  
Musée National d'Art Moderne Centre Georges Pompidou, Paris  
<http://www.centrepompidou.fr>

Giovanni Anselmo  
*Senza titolo (Struttura che Mangia)*  
1968  
Lettuce, Copper Wire, and Granite stones  
Musée National d'Art Moderne Centre Georges Pompidou, Paris  
<http://www.ikon-gallery.co.uk>

Giuseppe Arcimboldo  
*The Cook*  
1570  
Oil on Canvas  
Private collection, Stockholm, Sweden  
<http://www.abcgallery.com>

René Magritte  
*The Portrait*  
1935  
Oil on canvas  
Museum of Modern Art, New York  
<http://www.moma.org>

Marcel Broodthaers  
*Grande Casserole de Moules*  
1966  
Mussel shells, pigment and polyester resin in painted iron pot  
Stedelijk Museum voor Actuele Kunst, Gent  
<http://www.smak.be>

Edouard Manet  
*Oysters*  
1862  
Oil on canvas  
National Gallery of Art, Washington  
<http://www.nga.gov>

Martin Creed  
*Work No. 583*  
2006  
Four channel video installation on monitors; 35mm film transferred to DVD, colour, sound, loop  
Courtesy of Gavin Brown's Enterprise, New York  
<http://www.saatchi-gallery.co.uk>

## Jennifer Cane

### Arcadian Arrow

Dear ASDF,

I am writing while travelling on a ferry between an island and the mainland of British Columbia, Canada. David has been on this ship before. It is a really nice sunny day, and everyone is out on the deck enjoying the sights. How could we not? The grouping I've brought together for the show has developed from a few interests that fit nicely, I think, with the artist's own intentions and the problems they also present. My own preoccupations circulate within the development of spatial typologies: those 'puzzles of space' that I see going on within areas produced by and for labour and leisure activities. These types of spaces mirror and refract through each other's lenses; enjoyment and industry, work and play – at odds, yet inextricably bound through this crux of deep futility/heavy meaning. Something like what I see in front of me in this moment.

The French social theorist Henri LeFebvre proposed that (social) space is a (social) product[1]. I am taking as a departure one passage by LeFebvre that unfurls a complex (and brutal? and beautiful?) relationship:

As source and as resource, nature obsesses us, as do childhood and spontaneity, via the filter of memory. Everyone wants to protect and save nature; no one wants to stand in the way of an attempt to retrieve its authenticity. Yet at the same time everything conspires to harm it.[2]

All the best, and goodbye for now,

Jennifer Cane

### Works List:

Ed Ruscha, *The Mountain*, 1998, on loan from <http://www.artinconnection.com>

Lynne Cohen, *Spa*, 1999, gelatin silver print, 69 x 97.8 cm, on loan from <http://www.thegrangeprize.com>.

STATOIL, *Heidrun*, 2009, on loan from <http://www.statoil.com>.

Thomas Kneubühler, *electric #3*, from the series *Electric Mountains*, 2009, on loan from <http://www.thomaskneubuhler.com>.

Richard Misrach, *Outdoor Dining, Bonneville Salt Flats*, Utah, 1992, on loan from <http://makelunchnotwar.blogspot.com>,

Martha Rosler, *Nature Girls (Jumping Janes)*, 1966–72, on loan from <http://nedit-pasmoncoeur.blogspot.com>.

Fiona Crisp, *Temple of Apollo*, 2006, on loan from <http://fionacrisp.com>:

Will Govus, *Untitled from the series Night (2008-2009)*, on loan from <http://willgovus.com>.

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[1] Henri LeFebvre, *The Production of Space*, Blackwell (1991), p. 26

[2] LeFebvre, p. 30

# Travis Hallenbeck & Guthrie Lonergan

summer thumbs 09

we have been collecting thumbs for over 3 years  
...here are some of our thumbs :)

travis's are from tinypic.com  
guthrie's are from google news

## Works List:

news-19.jpg, news-1\_002.jpg, 2zf93du\_th.jpg, 2w6t4iv\_th.jpg, cnews-24.jpg, 22lw7r\_th.jpg, 2wgg1qp\_th.jpg, 2i739xy\_th.jpg, 264jg2s\_th.jpg, 312ic7q\_th.jpg, m7p5f\_th.jpg, 2rpd34\_th.jpg, 33naq9y\_th.jpg, 34980zo\_th.jpg, 23lhc09\_th.jpg, 23vi5h1\_th.jpg, 15oyz3c\_th.jpg, 34te9eb\_th.jpg, cnews-21.jpg, 2dgoqs4\_th.jpg, 35aqb60\_th.jpg, 2cseyiv\_th.jpg, 2lndz-z1\_th.jpg, 33mpo51\_th.jpg, etrxck\_th.jpg, 23krrro\_th.jpg, 2n9vlee\_th.jpg, 2lczaro\_th.jpg, cnews-15.jpg, cnews-6.jpg, news-10.jpg, news-11.jpg, cnews-9.jpg, 30vc28j\_th.jpg, 2yze68j\_th.jpg, cnews-12.jpg, cnews-14.jpg, cnews-22.jpg, 35i6lqg\_th.jpg, atnaee\_th.jpg, 3589csp\_th.jpg, news-36\_002.jpg, news-37.jpg, 64nedg\_th.jpg, znews-1.jpg, znews-2.jpg, znews.jpg, znewsZ.jpg, news-7.jpg, news-75.jpg, news-48.jpg, news-50.jpg, rkvqcz\_th.jpg, sblq4z\_th.jpg, snews-2.jpg, snews-6.jpg, snews-7.jpg, snews.jpg, cnews-7.jpg, 1trbs8\_th.jpg, 4zsyrr\_th.jpg, news-15.jpg, news-39.jpg, news-4.jpg, news-40.jpg, news-40\_002.jpg, cnews-4.jpg, pnews-11.jpg, pnews-13.jpg, 334i1b9\_th.jpg, mcqjcl\_th.jpg, 20u5xtj\_th.jpg, 5jvlic\_th.jpg, news-79.jpg, news-7\_002.jpg, pnews-8.jpg, pnews-9.jpg, news-59.jpg, news-5\_002.jpg, cnews-17.jpg, 15efkar\_th.jpg, 35cq3hy\_th.jpg, news-6.jpg, 853720copy.jpg, 2pta53k\_th.jpg, 15rmc6p\_th.jpg, pnews-23.jpg, pnews-24.jpg, psnews-17.jpg, r2mlxj\_th.jpg, rk1x-qt\_th.jpg, news-1z20copy.jpg, cnews-11.jpg, i3fbkg\_th.jpg, news-32.jpg, b5ln2q\_th.jpg, 9scut1\_th.jpg, news-13.jpg, 50413q\_th.jpg, pnews-16.jpg, pnews-2.jpg, 2dqpliu\_th.jpg, hx3s3l\_th.jpg, 351tawk\_th.jpg, snews-4.jpg, snews-5.jpg, vzy0y1\_th.jpg, w0ntxd\_th.jpg, wth1jb\_th.jpg, y2zv4\_th.jpg, cnews-18.jpg, 110htvr\_th.jpg, snewszzzzz.jpg, snz4a0\_th.jpg, sqmv7r\_th.jpg, cnews-8.jpg, 1zvrpsz\_th.jpg, news-420copy.jpg, news-44.jpg, 35kuyj9\_th.jpg, 166bpcl\_th.jpg, 167sakl\_th.jpg, 1197xqb\_th.jpg, news-18\_003.jpg, 2mrtixh\_th.jpg, news-25.jpg, news-3.jpg, dc4uqg\_th.jpg, demhjt\_th.jpg, cnews-13.jpg, news-8.jpg, newszzz20copy.jpg, 6jd84z\_th.jpg, 10if3ah\_th.jpg, thumbs.html, v7x-ys5\_th.jpg, 303i7gy\_th.jpg, cnews-23.jpg, jgmfg\_th.jpg, k4yr1d\_th.jpg, news-42.jpg, 2zjcbj9\_th.jpg, oj48rt\_th.jpg, pnews-1.jpg, pnews-6.jpg, pnews-7.jpg, news-22.jpg, n9n6\_th.jpg, VOLLEYBALL1.jpg, Voodoo20Las-er20Crowd20Shot.jpg, vxlt03\_th.jpg, vdc1lx\_th.jpg, ve3pyw\_th.jpg, vxhkk4\_th.jpg, ss-news-10.jpg, t01evm\_th.jpg, taouwz\_th.jpg, pnews-3.jpg, pnews-5.jpg, 6o0wat\_th.jpg, news-34.jpg, and news-35.jpg

## Michael Mandiberg

### FDIC Insured

So far the Great Recession has claimed over 70 failed banks, and counting. These banks disappear from the physical landscape, leaving empty storefronts, or rebranded takeovers. But many of these banks disappear altogether, with the logos erased from servers, old Javascript code linked to from the Internet Archive Wayback Machine appropriated to serve as a redirect to the new bank owner, and other forms of cultural amnesia. Here are 66 banks which no longer exist.

### Works List:

great\_basin\_bank.jpg  
frst\_city\_bank.jpg  
cape\_fear\_bank.jpg  
miami\_valley\_bank.jpg  
america\_west\_bank.jpg  
american\_southern\_bank.jpg  
hume\_bank.jpg  
security\_savings\_bank.jpg  
security\_pacific\_bank.jpg  
downey\_savings.jpg  
silvertown\_bank.jpg  
1st\_heritage.jpg  
freedom\_bank.jpg  
frst\_bank\_beverly\_hills.jpg  
american\_sterling.jpg  
new\_frontier\_bank.jpg  
the\_community\_bank.jpg  
frst\_integrity\_bank.jpg  
citizens\_community.jpg  
heritage\_community\_bank.jpg  
michigan\_heritage\_bnk.jpg  
team\_bank.jpg  
frst\_bank\_idaho.jpg  
omni\_national.jpg  
county\_bank.jpg  
cornbelt.jpg  
ameribank.jpg  
oak\_park\_river\_forest.jpg  
net\_bank\_2.jpg  
net\_bank.jpg  
national\_bank\_of\_nevaa.jpg  
main\_street\_bank.jpg  
ebc\_bank.jpg  
douglas\_national\_bank.jpg  
douglass\_nation.jpg  
citizens\_bank.jpg  
champaign\_bank.jpg  
wamu.jpg  
alleheny\_valley\_bank.jpg  
magnet\_bank.jpg  
integrity\_bank.jpg  
indymac.jpg  
indy\_mac.jpg  
haven\_trust\_bank.jpg  
franklin\_bank.jpg  
frst\_priority.jpg  
frst\_georgie\_community\_bank.jpg  
frst\_bank.jpg  
subrban\_federal.jpg  
silver\_state\_bank.jpg  
sherman\_county\_bank.jpg  
riverside\_bank.jpg  
westsound\_bank.jpg  
1st\_centennial.jpg  
alliance\_bank.jpg  
anb.jpg  
silverfalls.jpg  
alpha\_bank.jpg  
pulaski\_bank.jpg  
pittsburgh\_bank.jpg  
pinnacle\_bank.jpg  
pff.jpg  
ocala\_national\_bank.jpg

## Jen Delos Reyes

### The Sound We Make Together

Johanna Billing  
Roman Ondák  
Felix Gonzalez-Torres  
The Beach Boys  
Kim Gordon  
Sleeveface  
Martin Creed  
Avalon Kalin  
Jeremy Deller  
The Langley School Music Project  
Rirkrit Tiravanija

During an interview I conducted with Matthew Higgs I played an associative exercise with him that drew on his knowledge of both art history and music history. I would say the name of either an art movement or musical genre and he would respond with either the music or art equivalent. When I said “Disco” he replied that disco was an essentially communal form of music, and that a disco full of people dancing together is something both euphoric and epiphanal as an experience[1]. While he doubted that an actual art equivalent for this existed, if we were to try to find one it would be rooted in socially based practice, specifically one where the idea of communal pleasure plays a significant role.

For *The Sound We Make Together*, I assembled a selection of art and music that draws on the social capacity for music to bring together people, form communities and create connections. Additionally, the show looked at art and music that makes the boundary between the two less distinct and creates bridges between music history and art history. People in line waiting to share the experience of the disco scene of the Paradise Garage is compared to Roman Ondák’s queues. An image of The Beach Boys lined up on risers ready to perform is seen as a potential predecessor to Felix Gonzalez-Torres’ *Untitled (Go-Go Dancing Platform)* on which a male Go-Go dancer in silver lamé bathing suit, sneakers and walkman dances in the gallery. Artist Martin Creed’s music have no differentiation from his art and are numbered as part of his artistic output like all of his other pieces. Kim Gordon, bassist for Sonic Youth, makes paintings of fans, which reciprocates the admiration. The participatory website sleeveface.com prompts you to “be the vinyl” and allows fans to literally become one with the music they feel connected to by one or more persons obscuring or augmenting any part of their body or bodies with record sleeve(s)[2], thus causing the visual illusion of connectedness. Projects like Jeremy Deller’s *Acid Brass* where a Brass Band plays Acid House anthems, Johanna Billing’s *You Don’t Love Me Yet* and Avalon Kalin’s *Drum Kit Drum Circles* bring together

### Works List:

The Beach Boys, recording of television appearance. <http://www.allaboutjazz.com>

Felix Gonzalez-Torres, *Untitled (Go-Go Dancing Platform)*, 1991. <http://www.abrilsojos.com>

Paintings depicting Sonic Youth fans by Kim Gordon given to Kate and Laura Mulleavy of Rodarte. Photo Dustin A. Beatty. <http://www.purple-diary.com>

*Night Fever*, Credit: Rich Jimenez, Ace Frame, Corey Romero, Alison Calvin. <http://www.sleeveface.com>

Avalon Kalin, *Drumset Drum Circle*, 2007. <http://virb.com/drumsetdrumcircle>

“Acid Brass” by Jeremy Deller. A Brass Band playing Acid House anthems. Video. <http://www.vvork.com>

Martin Creed’s *Work No 955* (2008), performed at Birmingham Symphony Hall. <http://www.guardian.co.uk>

Johanna Billing: *You Don’t Love Me Yet*, 2003 <http://www.edith-russ-haus.de>

*Untitled 1996* (rehearsal studio no. 6 silent version) [Plexiglas, music instruments, amplifiers, archive of recordings] Join Me, Spiral Gallery, Tokyo, 1996, solo show. <http://weblogs.sun-sentinel.com>

Harrell Fletcher, *The Sound We Make Together*, 2003 DiverseWorks Houston TX. <http://www.harrellfletcher.com>

*Coachella*, 2007. <http://www.indierockcafe.com>

Crowd at the Paradise Garage. <http://funkdeli.com>

*Innocence and Despair*, The Langley School Music Project. <http://cosmichearse.blogspot.com>

Arthur Żmijewski, *THE SINGING LESSON I*, DVD, master Betacam, 14’, 2001. <http://www.culture.pl/>

The line outside of the Paradise Garage. <http://imagelala.blogspot.com/>

groups of musicians around contemporary art performances. Rirkrit Tiravanija has brought recording studios and musical performance spaces into gallery contexts, oftentimes turning the gallery into a place for musicians to record and disseminate music, as well as turn art audiences into music audiences and vice versa.

Much of my own work, as well as many of the selections included in this show (such as the Langley School Music Project and Arthur Żmijewski's *The Singing Lesson 1*) are about group dynamics, band dynamics and choirs. The relationship between music, the group and the individual are often guiding themes in my work. Musician Brian Eno said of group singing that "singing aloud leaves you with a sense of levity and contentedness. And then there are what I would call 'civilizational benefits.' When you sing with a group of people, you learn how to subsume yourself into a group consciousness because group singing is all about the immersion of the self into the community. That's one of the great feelings—to stop being me for a little while and to become us. That way lies empathy, the great social virtue." [3] It is not only group singing that holds the potential for what Eno calls "the great social virtue," but all music. Music creates communities. Essentially understanding music allows us to understand each other. In Daniel Levitan's book, *This Is Your Brain on Music*, he scientifically outlines how our connection to music is essentially encoded in our DNA, thus when we meet other people who enjoy the same music we feel on some level as though those people really understand who we are, and we understand who they are. Whether the type of music we listen to be a more introspective listening experience than the example of Disco, music connects us. Music allows us to hear one another, both literally and metaphorically. Whether it be the experience of taking in a concert, singing in a choir, making music, or listening to a piece of recorded music on headphones, music is social.

Jen Delos Reyes, 2009

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[1] November 24, 2008, KPSU, Art Talk on the AM Dial.

[2] <http://www.sleeveface.com>

[3] <http://www.npr.org/templates/story/story.php?storyId=97320958>

## Gabriel Saloman

### Miscalled a Republic

When Texan Governor Rick Perry[1] made intimations of a call to Sovereignty for the State he represented, evoking an echo of "Secede!" from his audience, his words seemed as absurd and contrived as much of the Tea Party spectacle which they attended. What's unfortunate is that their out of hand dismissal helped to further an illusion which keeps us both deprived of a wealth of North American history, but also dangerously unaware of the multiplicity of social fractures which may as yet manifest in new forms of nationalisms. North America is not nearly as static, nor as united as it would appear. In fact, it is a highly unstable collective of fractal nations, operating as 3 larger entities mostly by force of economics and physical repression. At this moment there are militant separatist and sovereigntist movements in Mexico, the US and Canada, most initiated by Native Americans, but some by settler communities, former States, or quasi-utopians. In fact, the North America as it appears on a map is nowhere near the truth. The truth is a land divided by physical and imaginary boundaries, some based on the very real past, and others on visionary projections into the future. These micro-cosmic reproductions of the platonic Republic that the United States would have us believe is in existence, may not yet form, but they exist in the psyche of the people who live there, and in the near history that lives on in names, documents, and idiosyncratic expressions of popular culture. Look no further than Texas, only a United State since 1865, and follow its Republican lineage to get a glimpse of the complexity, or the swamp, that is North American politics, identity, and culture.

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#### Notes for works:

Republic of Texas (Rick McLaren)  
Rick McLaren was a leader of the contemporary Texan Independence Movement. He and his "terrorist" organization were involved in kidnappings, fraud, and attempts to assassinate President Clinton. Movement has fractured into several organizations since the arrest of McLaren and others.

Six Flags Over Texas Amusement Park  
Texas flies six flags with pride, each a Nation which Texas has been a part of, over government buildings and in public spaces.

Republic of Texas 1836 - 1846 (Come and Take It Flag With Assault Rifle)  
Before a formal plan for revolution could be implemented, in accordance with

#### Works List:

- Texas, USA  
Video borrowed from Fox News.  
<<http://www.youtube.com/watch?v=MTL7A KYOA4>>
- Republic of Texas (Rick McLaren)  
Photo borrowed from Pecos Enterprise.  
<<http://www.pecos.net/news/images/mclaren.jpg>>
- Six Flags Over Texas Amusement Park Texas Giant by Chip (2007). Photo borrowed from Cyclochip.  
<<http://www.flickr.com/photos/cyclochip/84192948/sizes/o/>>
- Confederate States of America 1861 - 1865  
Black Confederate photo borrowed from Texas Confederate Veterans.  
<[http://www.texasconfederateveterans.com/3431212\\_edited-1.jpg](http://www.texasconfederateveterans.com/3431212_edited-1.jpg)>
- Republic of Texas 1836 - 1846 (Come and Take It Flag With Assault Rifle)  
Designed by David C. Treibs (1994). Image borrowed from Come and Take It.  
<<http://www.comeandtakeit.com/Come%20And%20Take%20It%20flag%20with%20Assault%20Rifle.html>>
- Republic of the Rio Grande 1840 (Flagman)  
The Laredo Entertainment Center by John Gamez, aka Flagman (2005). Photo borrowed from Flagman.  
<<http://www.flickr.com/photos/flagman00/1288754020/sizes/o/>>
- Comancheria  
Map public domain.  
<<http://strangemaps.files.wordpress.com/2007/05/comancherial.jpg>>
- The United States of Mexico 1823 - 1836  
Map public domain. Originally printed as part of A Complete Historical, Chronological, and Geographical American Atlas,... by H.C. Carey, (H.C. Carey and I. Lea, Philadelphia, 1822)  
<[http://upload.wikimedia.org/wikipedia/en/a/a6/Mexico\\_in\\_1822.jpg](http://upload.wikimedia.org/wikipedia/en/a/a6/Mexico_in_1822.jpg)>
- Fredonia Declaration of Independence December 21 1826  
Document public domain.  
<<http://texashistory.unt.edu/data/UNT/Books/upl-meta-pth-5872/01170109.jpg>>
- The First Mexican Empire 1822-1823 (Don Agustin Cosme Damian de Iturbide y Aramburu, Augustin I, Emperador de Mexico)  
Photo borrowed from Casa Imperial.  
<<http://www.casaimperial.net/pics/Emperador%20de%20Mexico.jpg>>
- Spanish Texas 1690 - 1821(Mission Concepcion)  
Photo of photo by George E. Burr by Garth Davis. Burr photo taken as the official photographer of President Harrison's pacific coast trip of 1891. Davis photo borrowed from wgdavis.  
<<http://www.flickr.com/photos/garth/47603188/>>

Santa Anna's nationwide call to disarm state militias, Colonel Domingo Ugartechea, who was stationed in San Antonio, ordered the Texians to return a cannon given to them by Mexico that was stationed in Gonzales. The Texians refused.

#### Republic of the Rio Grande 1840 (Flagman)

The Republic of the Rio Grande was a name given by insurgents against the Central Mexican Government and sought to establish it in northern Mexico. The Republic's capital was Laredo, which still flies the Republic of the Rio Grande's flag in among the traditional Six Flags of Texas (see photo, second from left).

#### Comancheria

The historical homeland of the Comanche. In 1837, a negotiated peace treaty between the Comanches and the new Republic of Texas failed when the Texas Congress refused to officially define the southern and eastern boundaries of the Comancheria. This was primarily because the frontier between Anglo and Comanche land was constantly being pushed westward as land in the east was settled and thus any such definition would be a de facto concession to the Comanche and a renunciation of any claim to the land by the Texas government. - Strange Maps

#### Fredonia Declaration of Independence December 21 1826

Settlers declared independence from Mexican Texas and created the Republic of Fredonia near Nacogdoches, Texas. The Republic formed December 21, 1826 and was dissolved January 31, 1827.

#### The First Mexican Empire 1822-1823 (Don Agustin Cosme Damian de Iturbide y Aramburu, Augustin I, Emperador de Mexico)

"So without even the vestige or pretense of a trial, the Emperor was arrested upon setting foot ashore and showing great courage and enormous dignity was placed before a firing squad of militia and promptly executed." - Casa Imperial

#### Spanish Texas 1690 - 1821(Mission Concepcion)

The East Texas missions were a direct response to fear of French encroachment when the remains of La Salle's Fort Saint Louis were discovered near Matagorda Bay in 1689. They functioned as an integral part of the genocidal process of colonization, under the pretense of Christianizing the Native population. Later, the Missions would often become bases, hiding places, and public offices during Texas' many republican wars.

#### French Texas 1685 - 1689 (Map of Fort Saint Louis)

Of the nearly 300 people who sailed with La Salle, only 15 or 16 people survived the colony. Six of them returned to France, while nine others were captured by the Spanish, including four children who had been spared by the Karankawa's.

#### Native Texas

As was the case with all of the Americas, the region that became Texas was home to many indigenous nations long before Europeans arrived and began colonizing. Though many natives were initially welcoming of the settlers, from the outset there was fierce resistance to the invading forces of France and Spain, and eventually Texians and Americans. Some, such as the Karankawa and the Datchetonne are extinct, or else their remaining descendants were absorbed into the Hispanic populations living in the south Texas region, as was the case with the Coahuiltecan. Most Native nations formed treaties, fought in various wars for and against various republics, but were ultimately betrayed, their land being stolen, their cultures taken away, and their ever shrinking population relegated to small reservations. Some are still in Texas, while others, such as the Caddo Nation, were forced into Oklahoma which was once the independent Indian Territories.

Caddo Nation comprised of The Haisinai, the Kadohadacho and the Natchitoches. The Haisinai lived in the land from Nacogdoches, Texas, which was originally a Caddo settlement, area to the Neches River. The Haisinai were given the name Tejas by Spanish Explorers, based on the Caddo word táy-sha?, "friend," and this later became the source of "Tejas" and later "Texas". The Kadohadacho settled the land from the Caddo Lake area to the Red River. In 1859, the state of Texas removed the remaining Caddo from its territory to a reservation in Oklahoma.

#### French Texas 1685 - 1689 (Map of Fort Saint Louis)

Map public domain. The map was included in *Relacion y Discursos de Descubrimiento*, written by Alonso De Leon in the 1690s. It is reprinted in *From a Watery Grave: The Discovery and Excavation of La Salle's Shipwreck, La Belle* by James E. Bruseth and Toni S. Turner (2005), Texas A&M University Press. <[http://upload.wikimedia.org/wikipedia/commons/7/79/Fort\\_Saint\\_Louis\\_by\\_Alonso\\_De-Leon.JPG](http://upload.wikimedia.org/wikipedia/commons/7/79/Fort_Saint_Louis_by_Alonso_De-Leon.JPG)>

#### Native Texas

Tradition Keeper by Yelle (2007). Photo borrowed from Yelle. <<http://www.flickr.com/photos/yelle/868226847/>>

#### The Land (Big Bend National Park)

Big Bend by Louis Vest (2009). Photo borrowed from OneEighteen. <<http://www.flickr.com/photos/oneeighteen/3262346304/sizes/l/in/set-72157612956677101/>>

#### New Tejas

En el Puente, con la Otra by Alex Briseño (2006). Photo borrowed from Alex Briseño. <<http://www.flickr.com/photos/66949028@N00/293563410>>

#### Skies of America

Satellite image of North America borrowed from Weather Central. <[http://www.weathercentral.com/weather/satellite/eastconus\\_ir.html](http://www.weathercentral.com/weather/satellite/eastconus_ir.html)>

#### New Tejas

"Esta foto la tome en el Puente de regreso de El Paso a Juarez, durante la visita del sup Marcos, como parte de La Otra Campaña.

La subo tambien como parte del Grupo 50mm de Pozotecnico, para ejemplificar el Modo Deportivo.

Es casi igual que la anterior... pero esta mas cerca.

This photo was taken in the bridge used to cross from El Paso (US) to Juarez (Mexico). This was part of the activities that Sub Marcos (a mexican social fighter) performed while in Juarez. He is now traveling the entire country, contacting people in every city.

This was a protest in the the middle of the bridge, and while we were there, a Police helicopter showed up, and all the people started yelling to them." - Alex Briseño

#### Skies of America

"I grew up in Texas, in the South, where there was lots of discrimination, lots of problems for minorities. Sometimes the sun is shining and beautiful on one side of the street, and across the street, just maybe three feet apart, there'd be big balls of hail and thunderstorms, and that reminded me of something that happened with people. In America you see them all enjoying themselves and next moment they're fighting. They're the same way as the elements. When I titled that piece [Skies of America], it was to let me see if I could describe the beauty, and not have it be racial or any territory. In other words, the sky has no territory; only the land has territory. I was trying to describe something that has no territory." - Ornette Coleman (borrowed from "Ornette Coleman: A Harmolodic Life" by John Litweiler)

## Suzie Silver

### Unusual Animal Friends (aka Interspecies Friendship)

At one time or another, all of these images, and the links to the videos listed below, have been emailed to me by my mother, Elaine.

The message is always "If they can do it (get along), than so can we."

As you may surmise, my mother and I are very different and do not always get along.

I think there is something to that in the attraction these images have for so many people. Animals are also very cute and fun to look at.

Besides the awesome cuteness factor I believe these images and stories remind us of a prelapsarian past where Adam could call the animals by name and the lion would lie with the lamb in perfect contented harmony.

#### Works List:

birdmouse.jpg  
catiquana.jpg  
catskunk.jpg  
frogsnaail.jpg  
frosch.jpg  
hippo\_and\_tortoise\_005.jpg  
hippo\_turtle\_4.jpg  
koko.jpg  
monkeydog.jpg  
monkeykitten.jpg  
pony\_cat.jpg  
tigersimian.jpg

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Kitten and Fawn set to What A Wonderful World by Louis Armstrong  
<http://www.youtube.com/watch?v=Rooyt3ptNco>

Elephant and Dog (Tara and Bella)  
<http://www.cbsnews.com/video/watch/?id=4696315n>

Kitten and Crow  
<http://www.youtube.com/watch?v=1JiJzqXgx0>

Hippo and Tortoise (Owen and Mzee)  
[http://www.dailymotion.com/video/x8v2xu\\_the-tortoise-and-the-hippo\\_animals](http://www.dailymotion.com/video/x8v2xu_the-tortoise-and-the-hippo_animals)

## Lia Trinka-Browner

### NO PUSSYFOOTING

On a Sunday, I was buying records at a mini mall thrift store and I found, in its very three-dimensional state, NO PUSSYFOOTING (Fripp and Eno 1973). The cover is a photograph of the collaborators in a mirrored cubicle, their reflections reflecting, refracting almost ad infinitum.

This cost me \$2.00.

The cover, upon closer, squinted scrutiny shows an illusory mirrored guitar leaning in the corner, a mirrored table, a deck of cards laid out with pictures of naked women on them, possible lines of cocaine on a framed painting, a box of cigarettes, bookshelves in the far right corner, maybe a vase and a clear plastic sculpture of a naked woman in the reflection behind Eno's signature vampire haircut. Eno is in brown shoes and a black buttoned-up shirt. Fripp is in a black vest (no undershirt) and trousers with a beard and glasses. Exterior surfaces are important. It is cold and silver and it echoes (NO PUSSYFOOTING = Don't fuck around...because the pussy is only on the playing cards and the mannequin is only the understudy of pussy). This whole scene, I'm pretty sure, is encapsulated inside of a Judd (right?), because only in the interiority of those Judd sculptures can you locate unknowing and the indefinite...where material is seemingly transubstantiated and hard surfaces cease to retain their immediate structure, they crumble, fail and fall soft...like the made-up, yet straight, Brian Eno and his crossed legs, sitting like a poised lady in her boudoir.

### Works List:

Michael Clarke photograph  
on loan from <http://www.ballet-dance.com/forum/viewtopic.php?t=24485>

Jeff Burton  
*Untitled #80 (Terra Cotta)*, 1998  
C-print  
26-1/2 x 40"  
on loan from [www.caseykaplan.com](http://www.caseykaplan.com)

John McCracken  
*Beauty*, 2006  
stainless steel  
91 x 19 x 12 inches  
on loan from [www.davidzwirner.com](http://www.davidzwirner.com)

Matthew Higgs  
*Abstraction*, 2007  
Framed book page  
14 1/4 x 11 1/8 inches  
Unique  
on loan from <http://www.murrayguy.com>

Sturtevant  
*Gonzalez-Torres Untitled (Go-Go Dancing Platform)* 1995  
on loan from Museum Moderne Kunst,  
Frankfurt am Main  
<http://www.mmk-frankfurt.de/>

Germaine Kruijff  
*Daytime*,  
at the Stedelijk Museum, 2004  
Seven vertical, mirrored blinds, one side coated black, installed in a window frame of 1 x 2 m; one rotation completed every 14 seconds.  
Photo: Gert Jan Kocken  
on loan from <http://www.theapproach.co.uk>

Lynda Benglis  
*GHOST DANCE*, 1992  
Bronze with gold leaf  
12 1/4 x 15 x 14 3/4 inches  
31.1 x 38.1 x 37.5 centimeters  
on loan from <http://www.cheimread.com>

Lawrence Weiner  
*OFFSIDES* 2008  
paint on wall installation at LISSON gallery.  
on loan from [www.daily-serving.com/2008/03/lawrence\\_weiner\\_1.php](http://www.daily-serving.com/2008/03/lawrence_weiner_1.php)

Louise Lawler  
*All those Eyes*, 1989  
gelatin silver print  
on loan from <http://www.artifact.com> and  
<http://www.metropictures.com>

Richard Prince (American, born 1949), *Untitled (four single men with interchangeable backgrounds looking to the right)*, detail, 1977, Mixed media, 23 x 19", on loan from <http://arttattler.com/manhattanmetropolitannmuseum.html>

Sterling Ruby  
*Inscribed Plinth / MO MURDA*, 2008  
Formica, ceramic, spray paint  
48 x 96 x 48 inches  
on loan from [www.marcfoxx.com](http://www.marcfoxx.com)

Guy Bourdin  
*Unseen Exhibition at Wapping Project*, 2009  
on loan from <http://www.james-vanderzee.com/2009/05/unseen-guy-bourdain-exhibition/>

## Jess Wilcox

### The Discovery of Orange

As the exhibition Discovery of Orange uses the Internet as a primary resource, the claims made by this accompanying essay may be subject to distortions of a manner similar to viewing a jpeg off a screen of the 2004 Dell at Kinkos / FedEx. In some instances the shade will be correct and the tone off, at other times, the whole thing may be corrupted beyond recognition.

Since color has always existed, it is reasonable to assume that ALL colors have always existed. If we were to believe color theory, that orange is secondary color and thus a long-standing building block of the rainbow, it would have been around for centuries. However, color theory only originated in the 18th century with Newtonian science and color wheels of those enlightened philosopher scientists don't look quite as vivid as the coat of Tony the Tiger, sheen of life preservers, or uniforms of the Baltimore Orioles. The wavelengths of the hue we today think of as orange surely agitates the microscopic cones and rods in our eyes quite differently than the "oranges" of our ancestors. If not, why then do contemporary still lifes look so much more vivid than those of the Old Masters?

To seriously attempt to answer this question, hints at the contemporary problem—we don't know whether our fruit or our paint is the product of more chemical engineering. Orange has always existed in a variety of shades. What we now call amber, apricot, tangerine, carrot, copper, ochre, persimmon, pumpkin, salmon, sienna, tawny have always been that—the color of something existing naturally. As the orange we daily encounter is frequently man-made, it is no surprise that orange is so prevalent in our lives. This ubiquitous orange is not the same as the earthy tones named after fruits, but the ultimate post-industrial manufactured pigment. ORANGE: its so artificial it rhymes with nothing.

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#### Notes for works:

##### Willem van Honthorst

This family portrait presents four generations of Princes of Orange: William I, Maurice and Frederick Henry, William II, and William III. Though the etymological origins of the Dutch county of Orange and the orange fruit, and thus the color, are merely coincidental, the Orange family proudly dons these ochre accessories.

##### Raphaelle Peale

The color we think of as orange today did not feature prominently in classical realist painting, undoubtedly because contemporary orange is primarily a man-made pigment. The citrus fruits of still lifes are the only sure-bet genre for spotting orange in old Western paintings, despite the fact those "oranges" are more subdued than the luminous wax of Crayola's version.

#### Works List:

##### Willem van Honthorst

Four generations of princes of Orange: William I, Maurice and Frederick Henry, William II and William III, 1662  
Image courtesy of <http://en.wikipedia.org/>

##### Raphaelle Peale

Still Life with Oranges, 1818  
Image courtesy of <http://www.toledomuseum.org>

##### Frederic Leighton

Flaming June, 1895  
Image courtesy of <http://en.wikipedia.org/>

##### Architect: Joseph Strauss

The Golden Gate Bridge, 1937  
Image courtesy of <http://www.destination360.com>

##### Vincent Van Gogh

Café Terrace by Night, 1888  
Image courtesy of <http://www.vggallery.com/painting/>

##### Wassily Kandinsky

Improvisation 31 (Sea Battle), 1913  
Image courtesy of <http://www.nga.gov/>

##### Construction Cones

Unknown photographer  
Unknown date  
Image courtesy of <http://www.selectoflash-safety.com/>

##### Thailand, Bangkok, chanting monk at Wat Po,

orange robes view from behind A76F

Unknown photographer  
Unknown date  
<http://www.superstock.com>

##### Prison Jumpsuit

Unknown photographer  
2007  
Image courtesy of <http://hannahbingman.com/2007/09/just-so-you-know.html>

##### Andy Warhol

Orange Car Crash Fourteen Times, 1963  
Image of courtesy of <http://www.moma.org>

##### Christo

The Gates, Project for Central Park, New York City  
2004  
Image courtesy of <http://www.christojeanneclaude.net>

##### Nickelodeon Logo

Tom Corey, Scott Nash, and Alan Goodman  
1984-2009  
Image courtesy of <http://en.wikipedia.org/>

##### Princeton Tiger

Unknown photographer  
Unknown date  
Image courtesy of <http://secondlook.info>

Orange as the sultry first month of Summer.

Architect: Joseph Strauss

Fact: The bridge was fully painted when it was first built and then touched up for the next 27 years. In 1965, the original paint was removed because of corrosion and replaced with an inorganic zinc silicate primer and an acrylic emulsion top coat, a project that took 30 years. Today, painters touch up the paint continuously.

Vincent Van Gogh

Van Gogh once said, "There is no blue without yellow and without orange."

Wassily Kandinsky

Kandinsky once said, "Orange is red brought nearer to humanity by yellow."

Construction Cones

Bright, fluorescent, orange plastic safety cones have dozens of uses from obstacle courses to relay goals. Sets of 12 orange cones are perfect for use with kids or sports. Made of hard plastic and not intended for street and highway use.

Thailand, Bangkok, chanting monk at Wat Po, orange robes view from behind A76F

The origins of the Buddhist robes lie in 5th Century BC India, where the wearing of orange robes was already an established practice for renunciants. The Buddhist Order was set up in this era, so the accepted dress conventions were continued. Though it may be hard for Westerners to associate the color orange with spirituality, it has long had this association in the East. Orange is the official color of the Hindu religion and appears on the flag of India. Orange is associated with passion, being the color of the Second Chakra; hence the popularity of marigold garlands in marriage ceremonies.

Prison Jumpsuit

National Textile has been manufacturing inmate clothing for over 20 years, we have the know how on what it takes to make a long lasting inmate uniform. We use the best colorfast fabrics for durability and offer all the colors and stripes used in the industry (i.e Orange, red, navy blue, green, khaki, grey, white etc... )

Andy Warhol once said, "Death means a lot of money, honey. Death can really make you look like a star."

Christo

Whose Color Is It Anyway?

By Julia Moskin and Kim Severson  
*New York Times*, February 23, 2005

When it comes to art and food, everyone is a critic.

That's the case with "The Gates," the public art snaking through 23 miles of Central Park through Sunday. The artists who produced this series of flags, Christo and Jeanne-Claude, say it is the color of saffron. New Yorkers who know their way around a kitchen disagree.

"Saffron produces a golden color, like a taxicab," said Ed Schoenfeld, a restaurant consultant and an expert cook who lives in Brooklyn. Like many other cooks, he was surprised that the artists called the fabric saffron. "This color is orange - more like a persimmon than saffron," he said.

To the cook, saffron is the color of Provençal bouillabaisse, Milanese risotto, and Indian shrikhand.

It is not the color of a crossing guard's safety vest.

It is not, as Dan Barry wrote in a recent column in *The New York Times*, "an orange the color of Cheetos." Saffron threads begin life as the stamens of the crocus flowers. They are hand-picked and dried, the color a dark, concentrated red tinged with orange. When the threads touch liquid, they bloom into a luscious gold that translates into dishes that can range from pale yellow to deep butterscotch gold. When saffron is not available, an inventive cook sometimes turns to turmeric (also yellow) to achieve the proper hue.

Comedian Carrot Top  
Unknown photographer  
Unknown date  
Image courtesy of <http://www.gaiaonline.com/>

The Orange Revolution  
Unknown photographer  
2004  
Image courtesy of <http://www.beyondintrac-tability.org/>

Homeland Security Advisory System  
Unknown designer, 2002  
Image courtesy of <http://www.dhs.gov>

Melanie Smith  
Orange Lush, 1997  
Image courtesy of <http://www.artthrob.co.za>

The Sacral Chakra  
Designer: Sir Martin Brofman, Ph.D.  
Unknown date  
Image courtesy of <http://www.healer.ch/>

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Some of these captions were found online and others were written by the curator.

"The Gates are a beautiful orange, almost tangerine," said Julie Sahni, who has written books about Indian cooking and spices. "But saffron-colored food is a rich yellow."

On this issue art know-it-alls have clashed with kitchen know-it-alls, with the artistes noting a connection between the fabric of "The Gates" and the robes of Buddhist monks. Some monks do wear lustrous yellow robes dyed with saffron, but the dark orange robes worn by the majority of them are colored with ocher, which is clay-based.

Nickelodean Logo  
Color Psychology and Marketing  
Business, Sales and the World Wide Web Are In Color

Color is a meaningful constant for sighted people and it's a powerful psychological tool. By using color psychology, you can send a positive or negative message, encourage sales, calm a crowd, or make an athlete pump iron harder.

Employ the latest color psychology in all facets of marketing and particularly in logo design, web site design, the cover of a book, or the package of a product.

The field of industrial psychology has a sub-field that studies only the psychology of color. It is no accident that Campbell's soup has used the same four colors on their labels for years and years. When I mentioned that product, I'll bet an image of that label popped into your head.

Psychology of Color: Orange

The most flamboyant color on the planet! It's the color tied most this fun times, happy and energetic days, warmth and organic products. It is also associated with ambition. There is nothing even remotely calm associated with this color. Orange is associated with a new dawn in attitude.

Princeton Tiger  
In Princeton town we've got a team  
That knows the way to play.  
With Princeton spirit back of them,  
They're sure to win the day.  
With cheers and song we'll rally 'round  
The cannon as of yore,  
And Nassau's walls will echo with  
The Princeton Tiger's roar:  
(And then we'll)  
Crash through that line of blue,  
And send the back on 'round the end!  
Fight, fight for ev'ry yard,  
Princeton's honor to defend.  
Rah! Rah! Rah!  
Rah! Tiger sis boom bah!  
And locomotives by the score!  
For we'll fight with a vim  
That is dead sure to win,  
For Old Nassau.

Comedian Carrot Top  
According to Painting by Numbers: Komar and Melamid's Scientific Guide to Art, people in almost all nations commonly despised the color orange, along with gold, yellow, and teal.

The Orange Revolution  
The Orange Revolution occurred in Kiev, Ukraine between November 2004 and January 2005 and consisted of a series of protests and acts of civil disobedience in response to election fraud in the 2004 Presidential run-off between Viktor Yushchenko and Viktor Yanukovich. The outgoing government favored the later, who they declared the election's winner. In response to unrest, the Supreme Court held a recount and the opposition's candidate, Yushchenko, won by a clear majority.

Homeland Security Advisory System  
According to Homeland Security, as of July 7, 2009:  
– The United States government's national threat level is Elevated, or Yellow.  
– For all domestic and international flights, the U.S. threat level is High, or Orange.

Melanie Smith

Cuahtemoc Medina on Melanie Smith's use of orange: "Let us look more closely at what Smith's images say- what is at stake in the presence of orange in the sphere of trade and circulation. Orange plastic appear to serve as a general marker of activity, a form of decoration for merchandise or more precisely, the specific local color for anything attempting to be contemporary. This orange is so widespread that it is almost impossible to detect."

The Sacral Chakra

Location: The center of the abdomen

Color: Orange

Body parts: Reproductive system, sexual organs, lumbar plexus

Sense: Sense of taste, appetite

Consciousness: This chakra is associated with the parts of the consciousness concerned with food and sex. It is about the body's communication to the Being inside, about what the body wants and needs, and what it finds pleasurable.

The person's ability to have children is also associated with this chakra. If there is not a clear relationship with the element of water, associated with this chakra, the person's relationship with water is a reflection of their relationship with the parts of their consciousness associated with this chakra, i.e. food, sex, or having children. This chakra is also associated with the emotional body, and the person's willingness to feel their emotions.

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Some of these captions were found online and others were written by the curator.